

# DESIGN

Vol. XXVI, No. 10

SYRACUSE, NEW YORK

March, 1925



2-B—THE CHESTNUT STAND

## TEXTILE DESIGNS OF PARIS

*Ruth D. Johnson*



THE illustrations for this article are taken from a series of descriptive patterns made in Paris during the spring of 1924. They should not be considered as Parisian, except as they depict scenes which are peculiar to Paris. The same material could be found in Florence, London, or New York, but in another case would reflect another civic character. These are most certainly Parisian, as anyone who has ever crossed a bridge of the Seine in

the springtime must see. Before describing each of these in detail perhaps a general word of explanation, on the method of using such inspiration for design, might not be amiss.

The actual subject matter for a given pattern is the least important, usually the more ordinary it is, the better, there being less danger of becoming confused by something one has seen before. The thing of greatest importance is to study and know the subject from every angle once it has been decided upon. It is not always desirable to have a perfect sketch of the exact street corner where the action is to take place, or to know the correct curve of the arch in the bridge, but one must have

well in mind the effect of the ensemble as it is seen day after day. If it is impossible to return for the detail, during the course of the execution of the design, then several rough sketches are necessary. These should not be used intact but should merely furnish the material for an entirely new structure, which is based upon the future decorative use of the pattern. Sometimes it is necessary to discard all but one or two distinctive notes, in order to produce a successful pattern technically, but in that case the color impression can take one back to the original scene of the inspiration.

The construction of all patterns for textiles depends, of course, upon the repeat, which may vary in size and which may be more or less evident according as one wishes to emphasize or minimize the structural form of the pattern. When considering a motif, such as these, it will usually be found that some dominant point in the design will determine the construction and that by repetition this will be underlined as the important message in the pattern. The actual technique of the painting, also, may be suggested from a realistic rendering of this first design, before it has been incorporated into an all-over pattern.

(Continued on page 200)



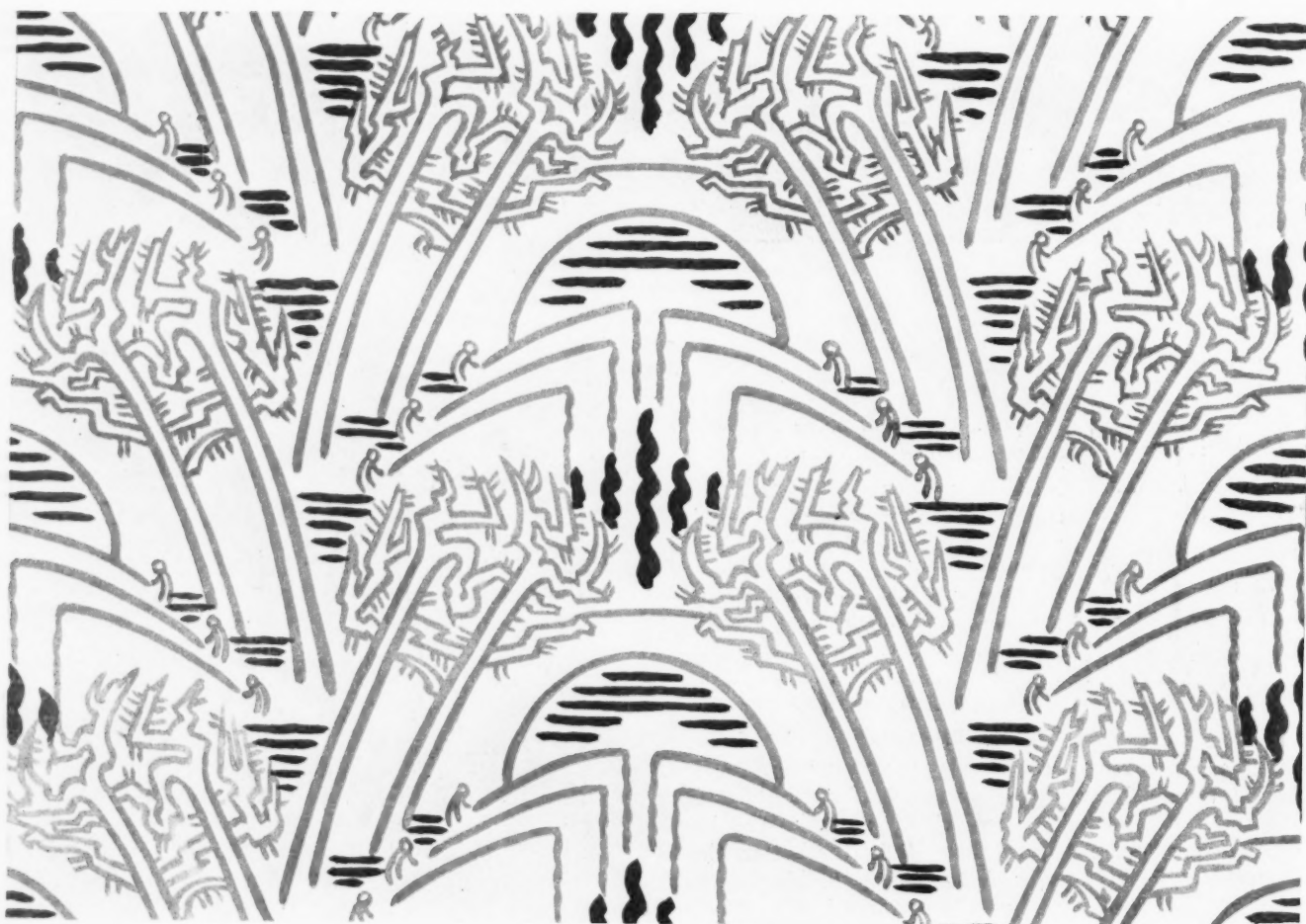
2-A—THE FLOWER WOMAN



1-B—FISHING BOATS IN BRITTANY

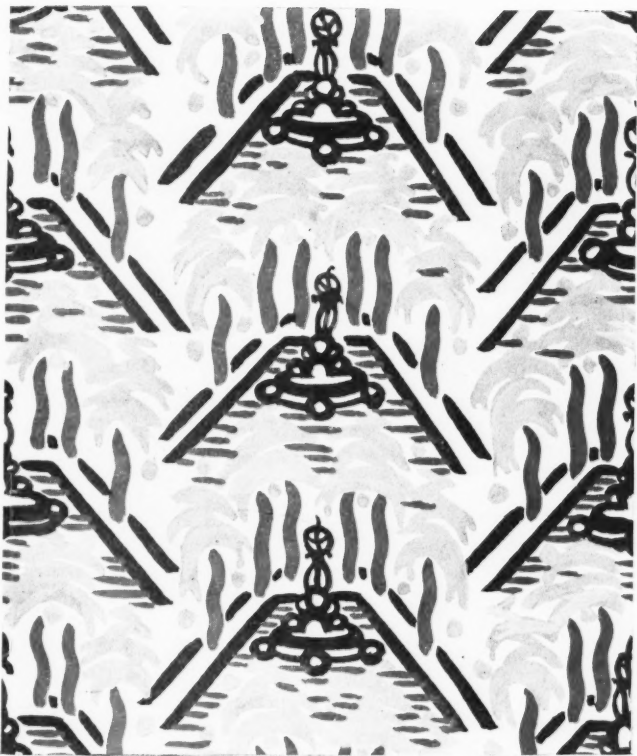


1-A—MARKET DAY IN BRITTANY



3-B—FISHERMEN ALONG THE SEINE





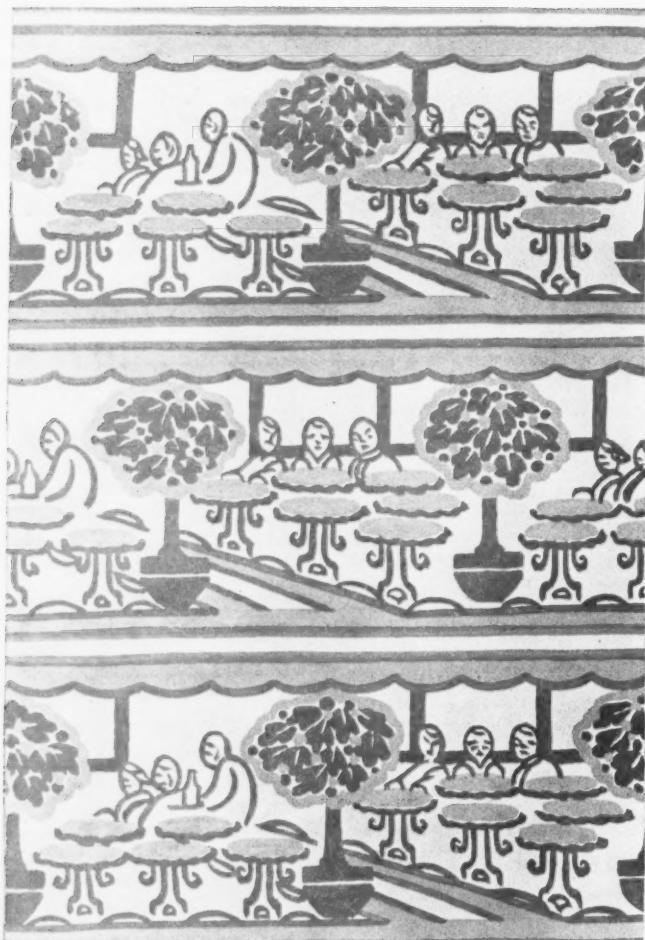
5-A—A FOUNTAIN UNDER THE TRELS



4-B—A FOUNTAIN IN THE GARDEN



3-A—BRIDGES OF THE SEINE



4-A—AN OUTDOOR CAFE

(Continued from page 197)

Of course it must be remembered that the structural pattern of color and value is as important as that of line.

To illustrate the above reference to the effect of the ensemble, let us consider first the pattern, "Bridges of the Seine." Within the city walls of Paris there are twenty-four bridges crossing the Seine. From any one of these all the others may be seen, rising one above the other as they vanish in the distance. They are all different, and yet all the same, in that they are all the same width, the same height and span the same current of water. By using one, the Old Pont Neuf, the oldest and best loved bridge of Paris, this design has mobilized them all into a symbol of Paris bridges and the repetition makes them endless, crossing an inexhaustible stream.

Another familiar sight from a Paris bridge is the "Fishermen along the Seine." These men are always there, ready with their long poles over the water, patiently waiting for the fish that never comes. The tall trees which grow against the wall behind them have also inclined themselves over the water but more to draw away from the busy street above than to watch the sport below.

The two patterns entitled "The Flower Woman" and the "Chestnut Stand" are street corner motifs. It may seem that there are more venders present in either case than could be accommodated on one corner, but when one remembers that it is for the whole of Paris, and that every corner has its roasting-oven or its flower stall, it will be found to give a true impression. A word of explanation may be necessary for the "Chestnut

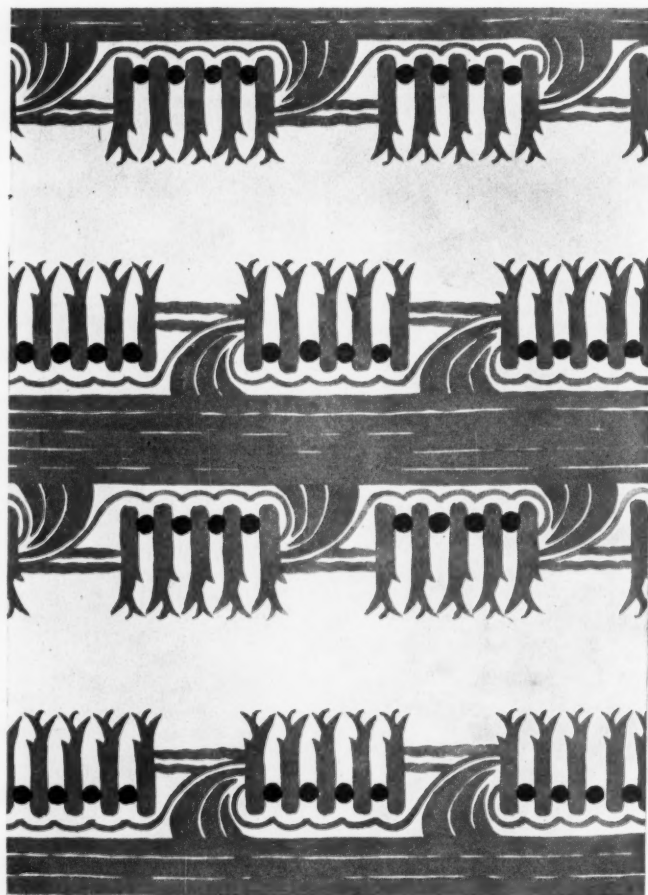
Stand." The clouds of steam are arising from a box at the side, which contains the fresh, hot nuts; the rack behind displays the fruit which every enterprising merchant offers to his trade.

The "Outdoor Cafe" is perhaps the most typical of Paris street scenes. A never ending pattern would be needed to show them all, each with its orange-trees or box-wood hedge, its rows of round metal tables and reed chairs, its customers sitting back against the glass, chatting over an afternoon coffee or watching the endless throng passing by. All of this is given an air of exclusiveness and gaiety by the broad striped awning which hangs far out over the walk.

The two "Fountain" patterns are taken from the Garden of the Luxembourg. One of them is called "The Four Parts of the World" by Carpeaux and is found at the end of a long avenue of trees near the "Observatoire." The other "Park Boulevard" is the Avenue de Longchamps in the Bois de Boulogne with its smaller drives leading thru the trees into the distance. It is Sunday afternoon and there are people strolling among the trees at the side.

The two small ones from Brittany show, one, the "Fishing Boats" as they are tied up to the quay waiting to be reloaded with provisions, and the other, the public market where the peasant women come to sell butter, eggs, poultry and fish. They are dressed in traditional Breton costume and are crowding around with their baskets of wares.

[One of the most interesting points about these designs by Miss Johnson is the unusual color, put on with a sure brush stroke and without "wiggling" of any kind, evidence of design well thought out before any work has been done. —Ed.]



5-B—A PARK BOULEVARD

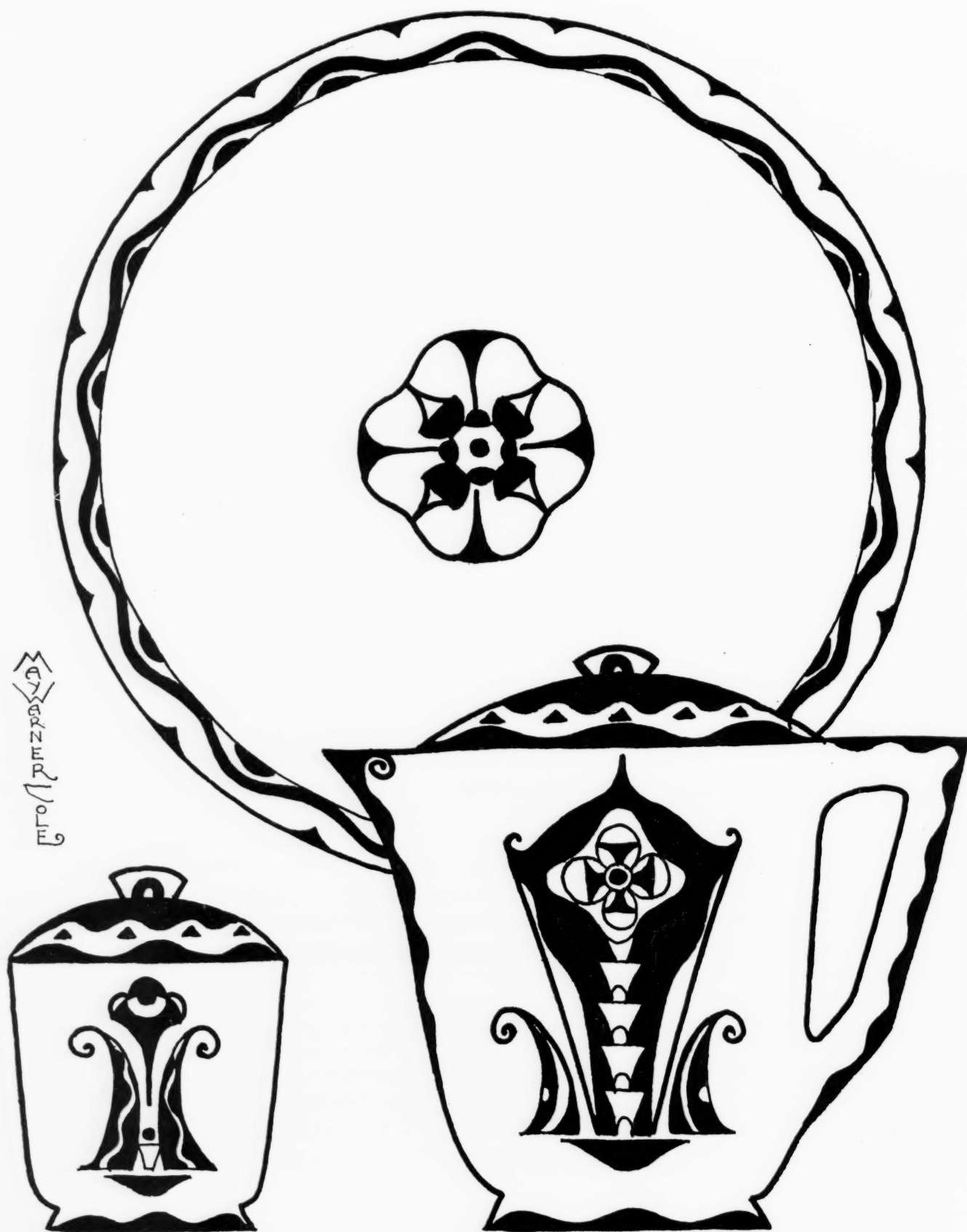




VASE AND BOWL—WALTER K. TITZE

All background in design in black lustre. Balance in soft enamels on satsuma. Grey band at top and bird forms in Violet No. 1. Flower form: Upper part or oval in bright blue, side petals in grey blue, lower parts in equal parts grey blue and bright blue, same with bud form at head of bird. Black bands at top and bottom and stem and leaf forms in black enamel.

All black in bowl, with exception of bubbles, in Royal Blue enamel. Grey scales on fish in White Gold. Background back of fish in Orange Red enamel, and bubbles in White enamel. White bands at bottom in Orange Red. Carry the blue inside of bowl about one-half inch and the balance in Orange Red, or may be the silver, as on fins and scales.



PLATE, PITCHER, AND COVERED BOX—MAY WARNER COLE





PLATES AND BOWL—RHODA Z. ROBBINS

Dark part Scarlet, except zigzag band, which is Green. Light grey ornaments and outside band, Blue

## SCREEN PANELS

*Ida Wells Stroud*

**S**CREENS are tremendously popular articles of furniture these days, for they afford that happy combination of beauty and utility which our modern mode of living has come to demand. No longer do we have the one purpose room. For many people two or three rooms must meet the requirements of their varied interests and many activities. Even the smartest housekeeper is often in a quandary to know how to solve the problem of keeping inconspicuous the unsightly radiator, the telephone table, the typewriter desk or the radio set. Even a corner or section of a room may be divided off for special work without disturbing the peacefulness of the entire room. Hence the solution by a screen of the right size, made attractive with design and color suitable to the scheme of decoration in the room.

Tall panels lend themselves very well to a screen. The same methods and principles of design as described in previous articles are essential for this problem's success. Remember to choose a pleasing proportion of tall oblong and try to use some long lines of upward and aspiring growth. Not only need the whole screen present a complete and unified effect, but each section in itself must be a good composition.

It is best to work up the design, full size, in charcoal. When it has been carefully traced on the canvas, test all corners to make sure that they are right angles. This kind of work requires great accuracy and good craftsmanship in the execution.

Choose a color scheme of not more than six or seven colors. Place next to each other the ones that form the most beautiful combination. Some colors look better in a high key and others dark. Keeping the dark colors cooler than the light ones is a great help. For instance, red and orange are colors that are so much more lovely in their higher keys unless used with black or other colors that are both darker and cooler, while the deep blue or blue violet tones make excellent dark patterns and are easy to combine with the lighter and brighter colors.

Mix more of the oil paint than you consider sufficient to cover the spaces allotted to each color. It is better to have much left over than to fall short and have to mix again, for it is difficult to match the color exactly. Even a slight difference will be noticeable and spoil the effect.

Begin by painting in all the shapes that are expressed by the dark value in your charcoal drawing. Paint these in the cool dark color of your selected scheme. Apply the color, which has been thinned with turpentine to about the consistency of house paint, with a small red sable brush making all the strokes in the same direction. Lay the entire tone as evenly as possible and do not skip places or leave small bits of the canvas showing through.

When you have applied all the dark save the paint that is left for retouching small places where "slips" may occur. All edges must be very firm, sharp and even. If the color must be saved over for some time, remove it from the palette and wrap it in a piece of wax paper where it will keep fresh for several days.

Next put on a medium color that may occur in large masses, especially if it does not touch the dark before it is dry. Fill in each color placing the light ones for the lighter values. The canvas itself may serve for the white or very lightest value.

The wooden frame made especially to fit the finished canvas panels should be painted one of the colors already used. The darkest value is often a wise choice. The edges of the wood offer space for another of the colors to be repeated. It is not a difficult proceeding to pull the canvas tightly over a wooden stretcher which can be lightly tacked in place in the frame. Over



C. W. H.

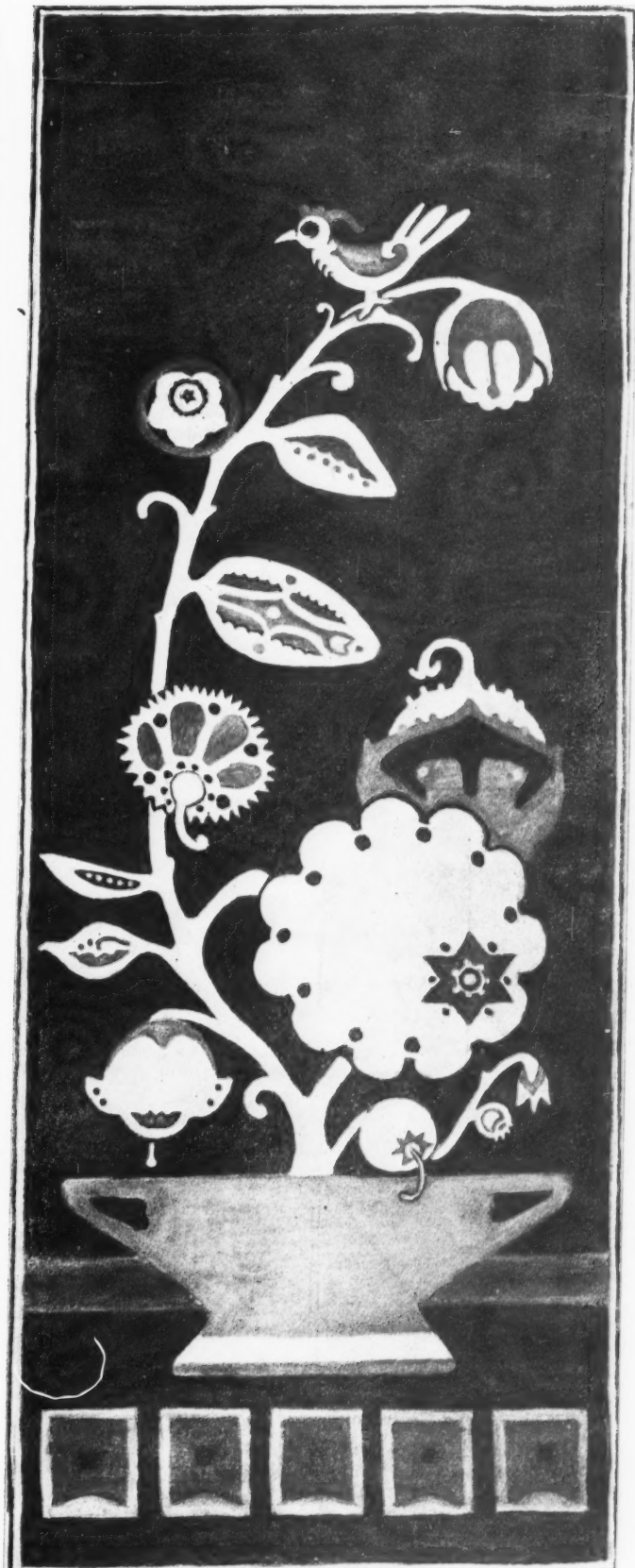
the back a heavy paper or cloth, solid color, pasted to the edges of the stretcher, gives a good finish. Should it be loose, a sprinkling of water will make it taut when it dries. A narrow tape may be used to cover up the pasted edges.

The technique of screen making is rather more involved than that of most other kinds of home-craftsmanship, but as the finished product immediately takes its place as a valued article of furniture, unusual care in its creation is well repaid.

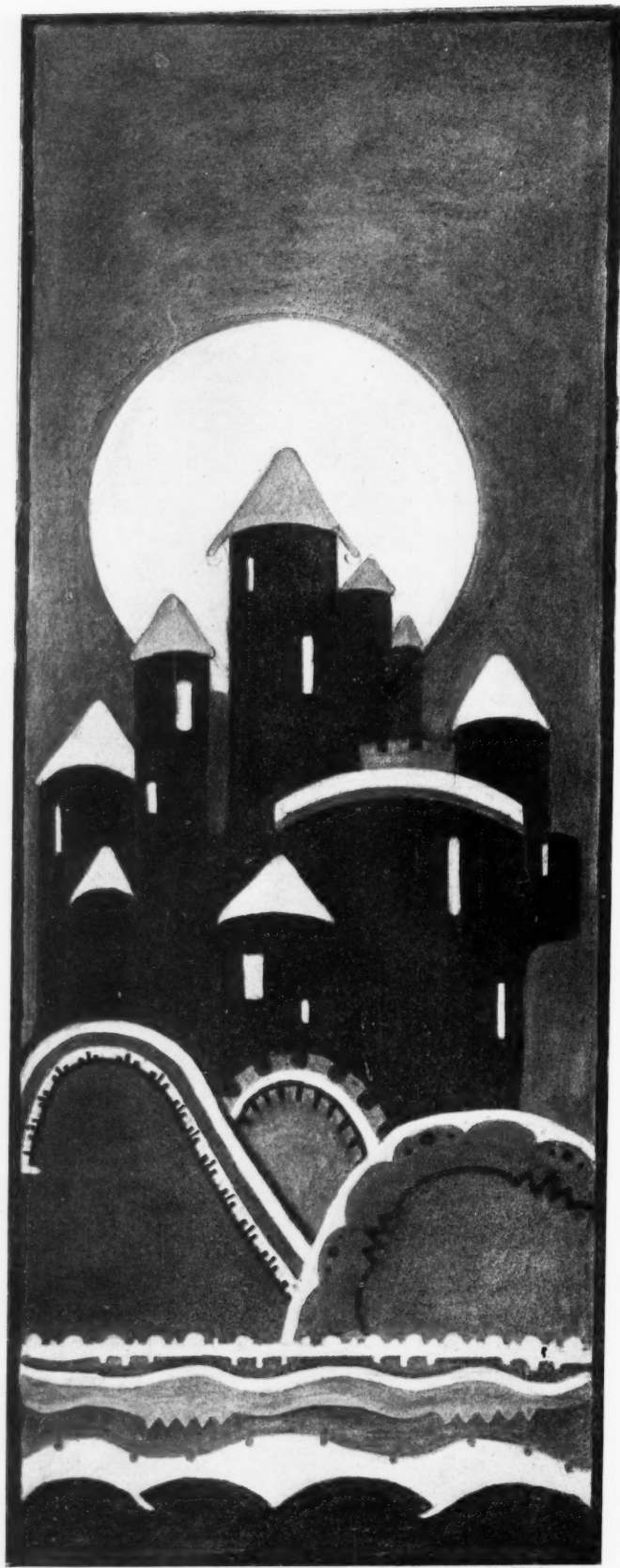




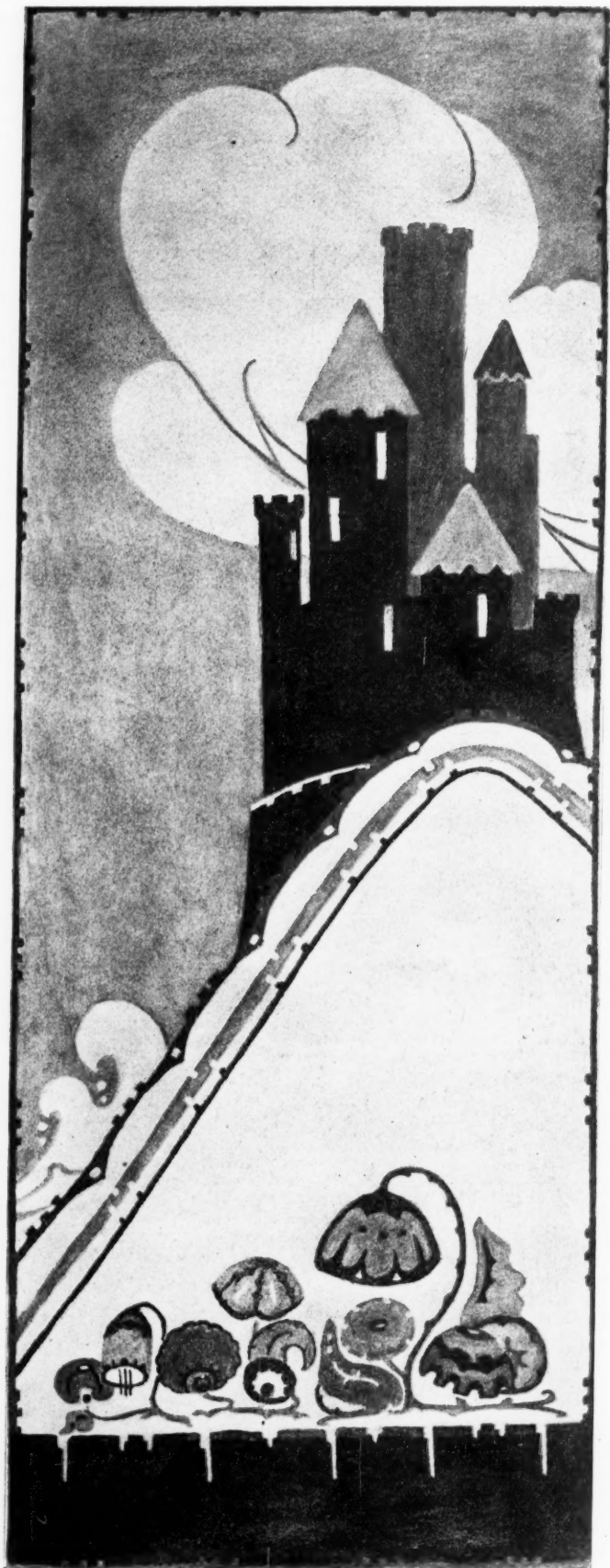
DOROTHY PEIGERT



M. MITCHELL



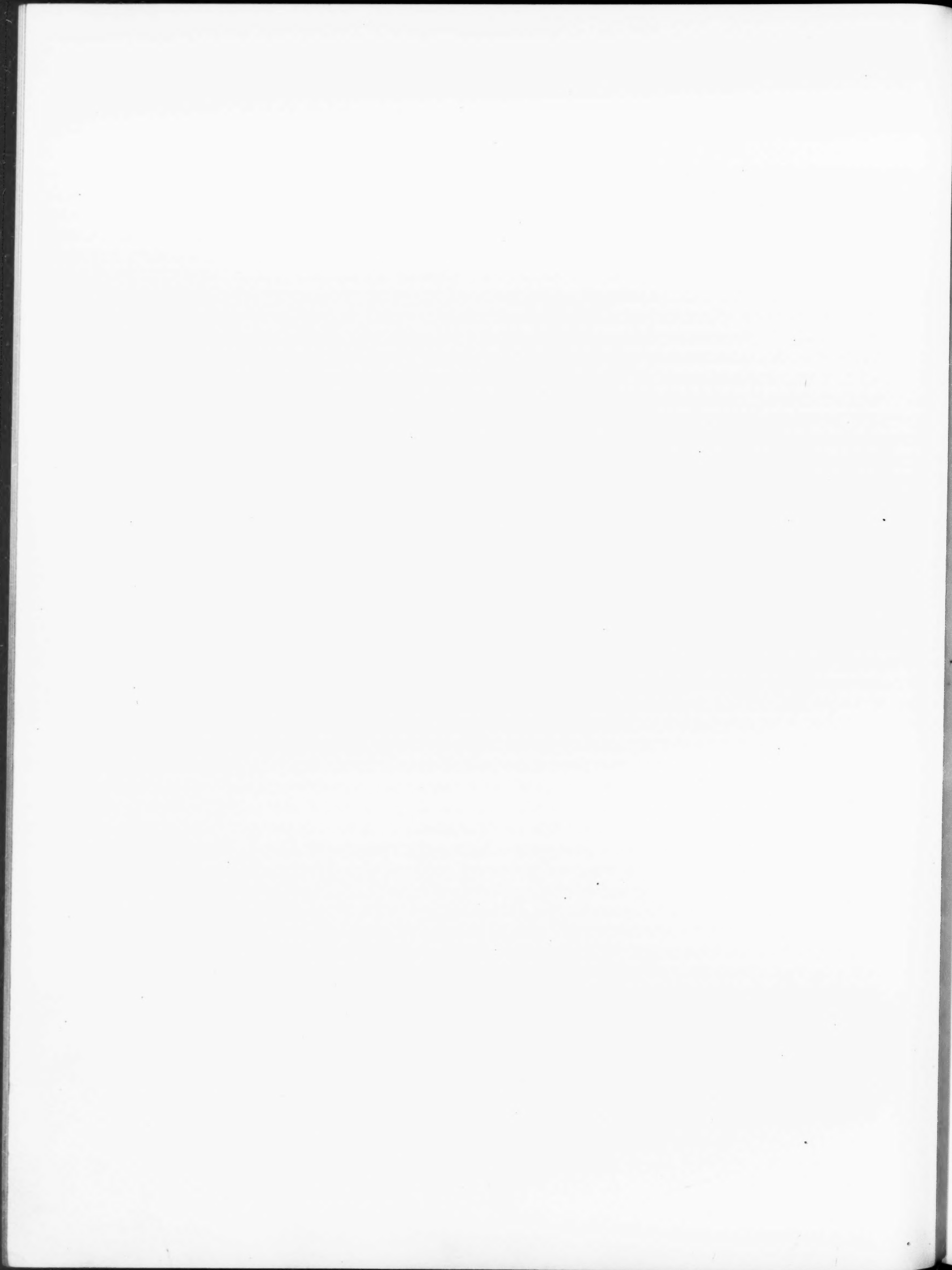
M. SASSE



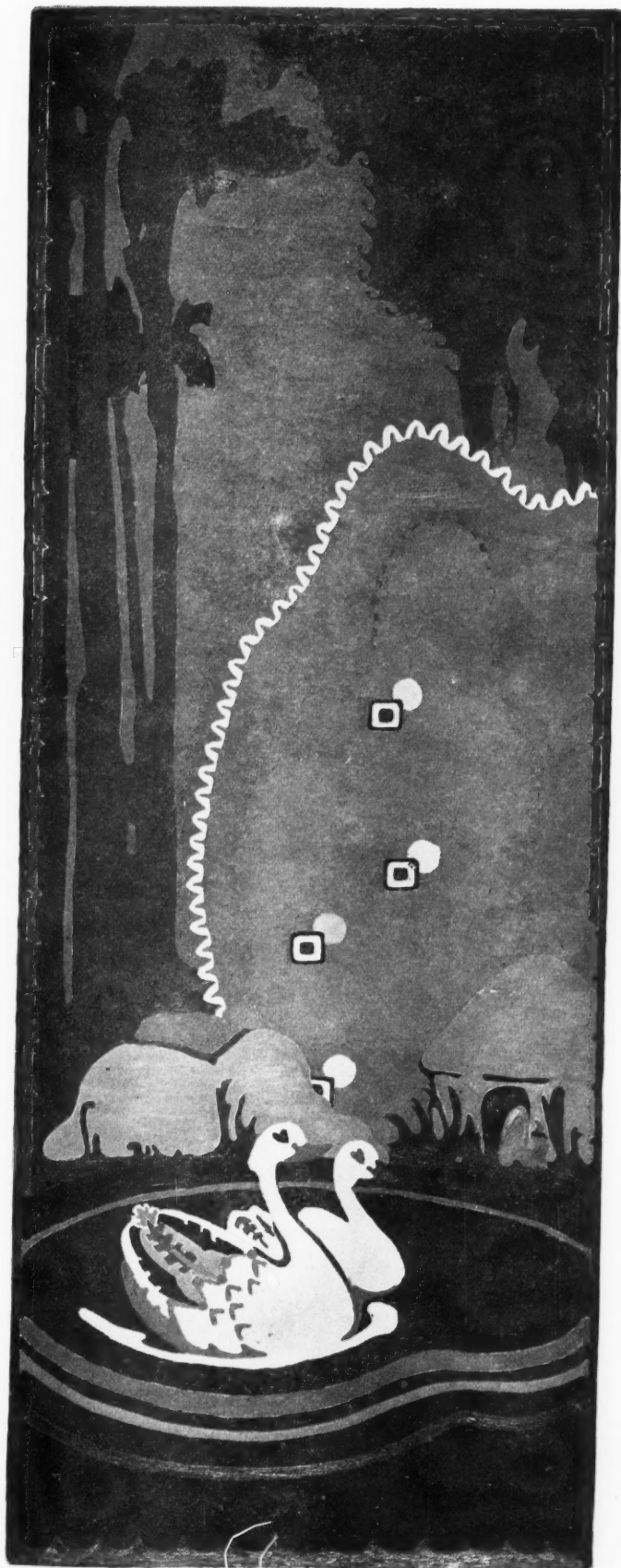




DECORATIVE PANEL—MABEL LOUISE HOWELL



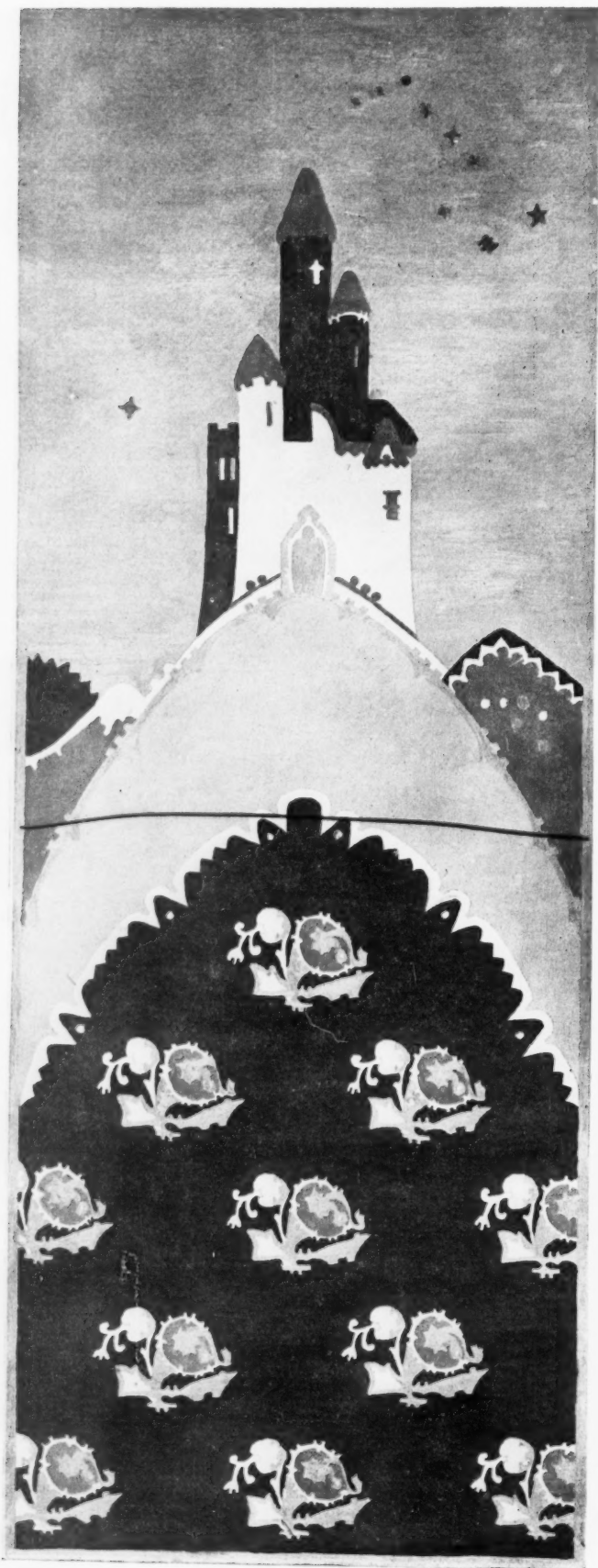




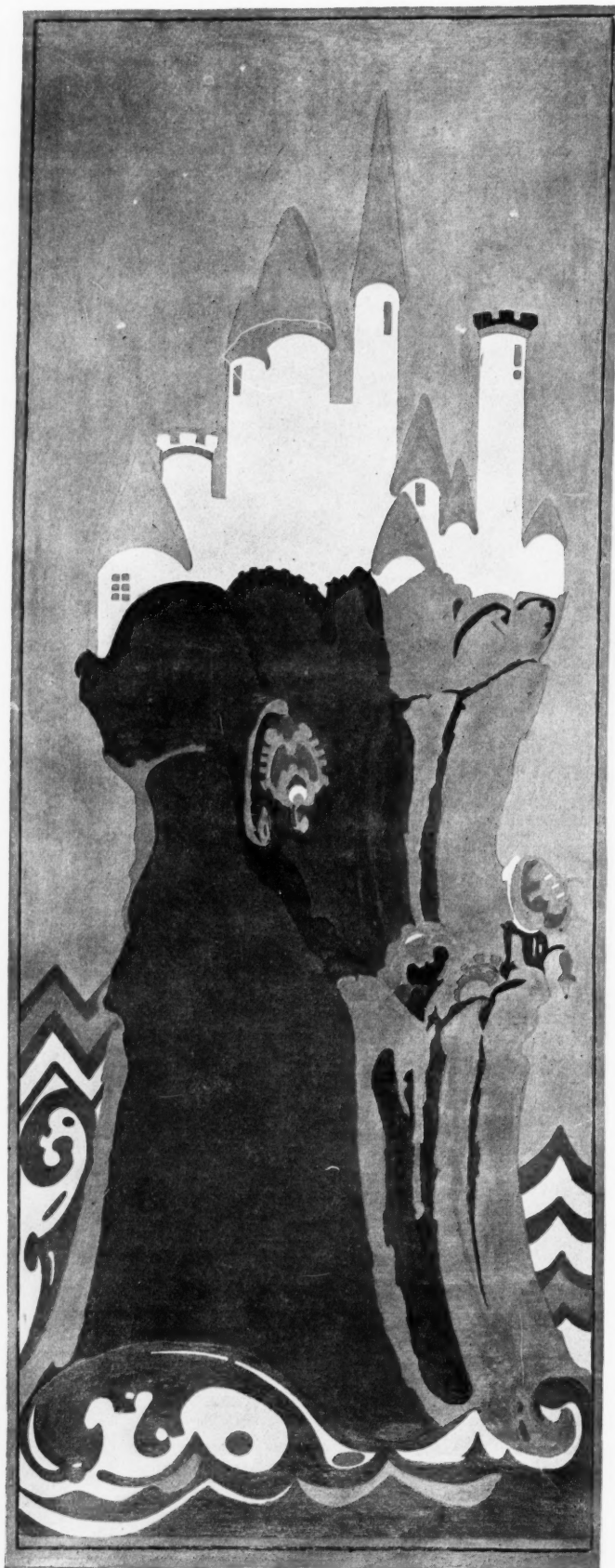
ALICE J. BARKER



NIL KAISER



A. DENOBRIGA



FLORENCE ROESSLER

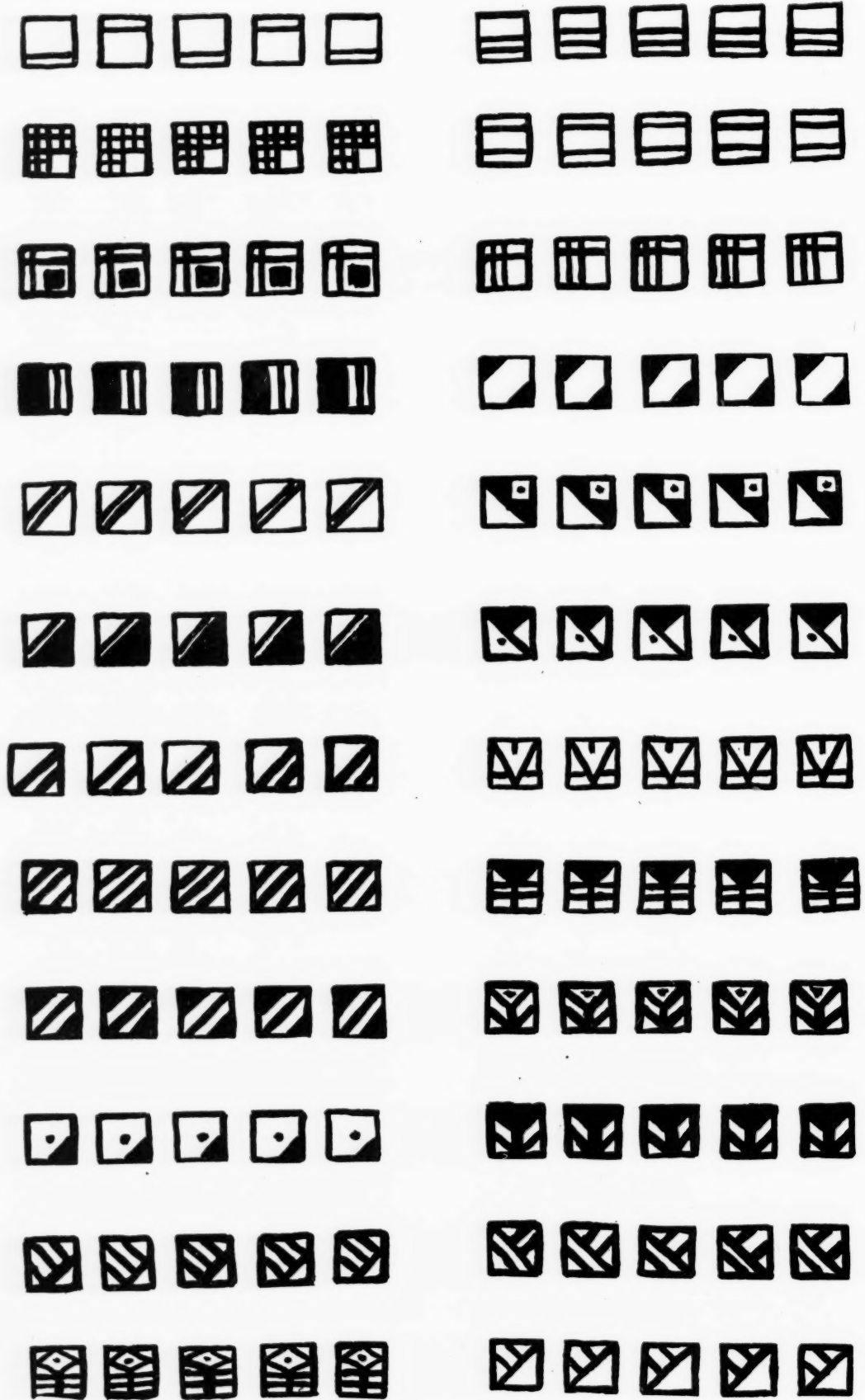




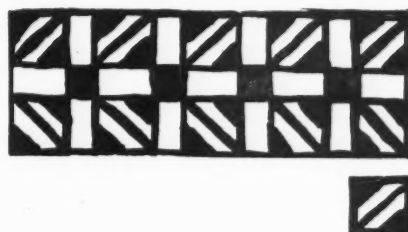
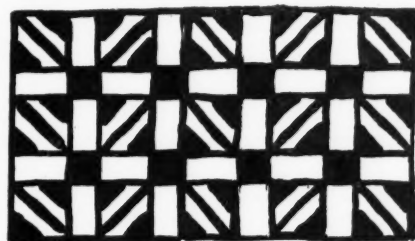
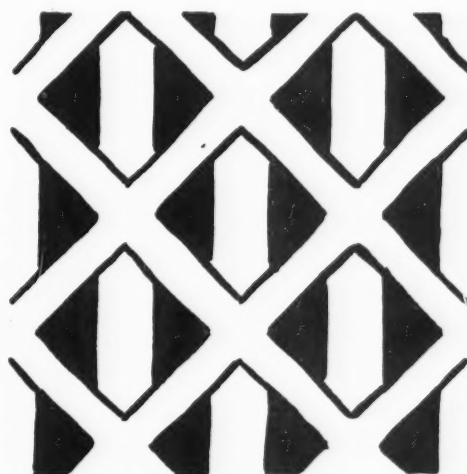
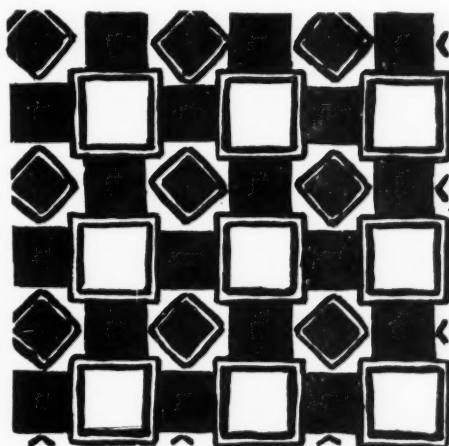
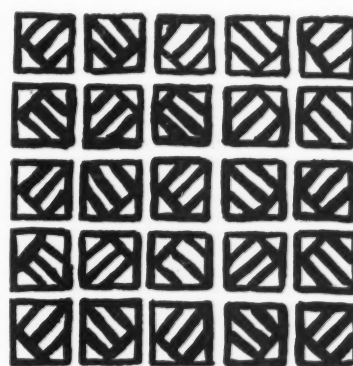
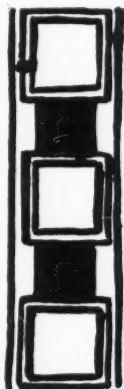
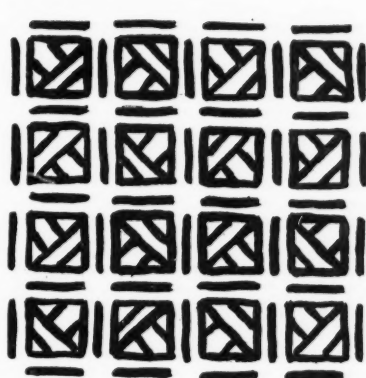
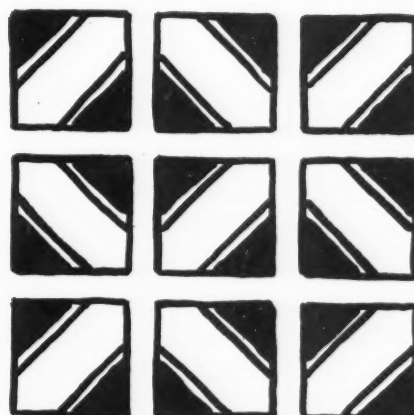
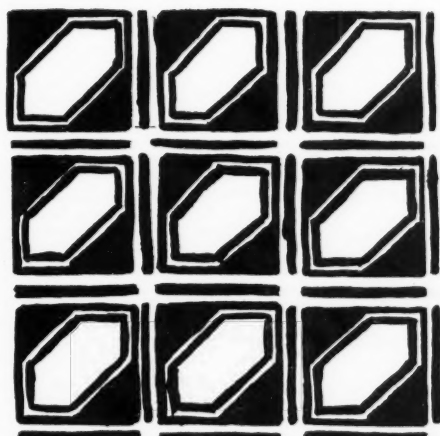
VASE—ALICE SEYMOUR

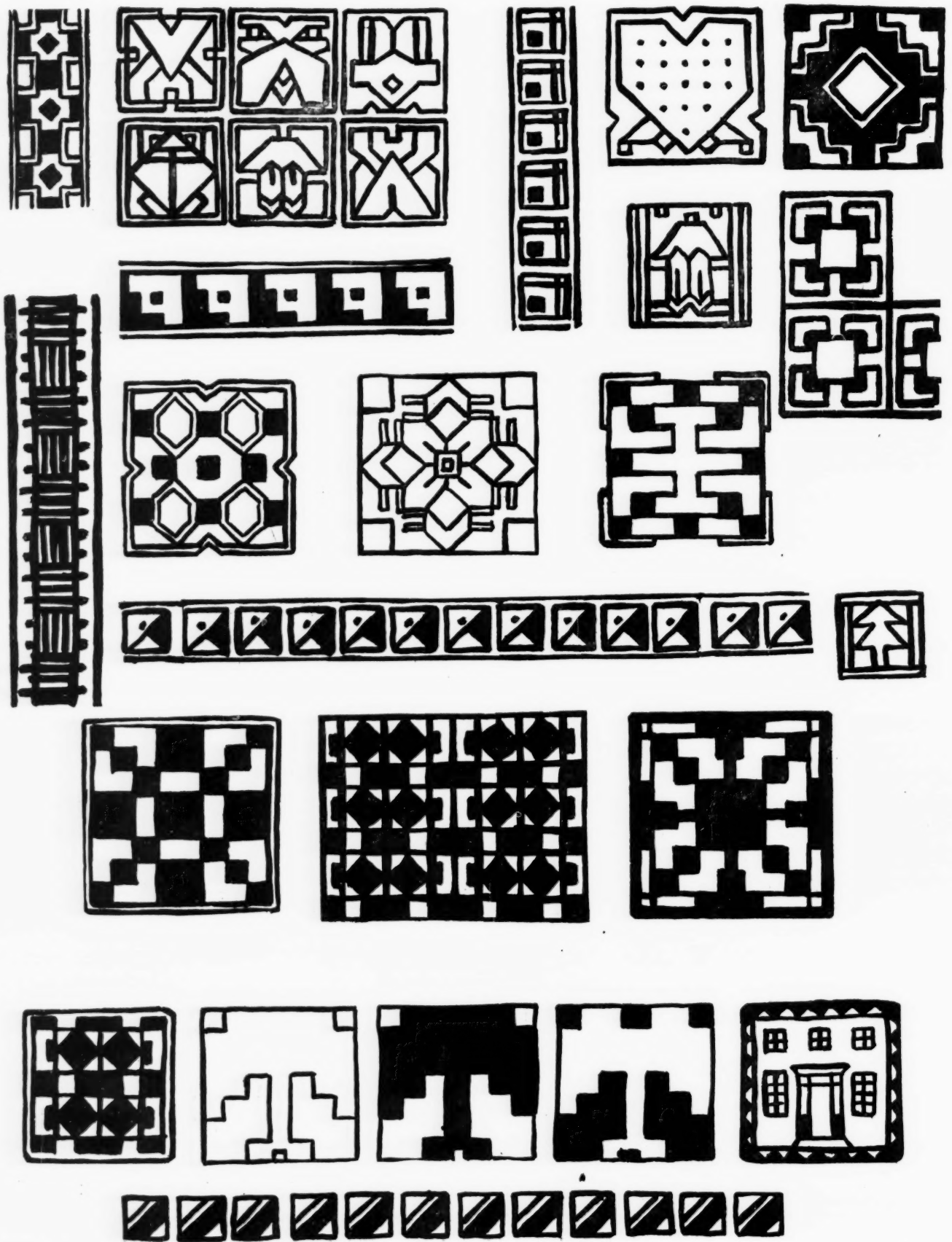


## DESIGN

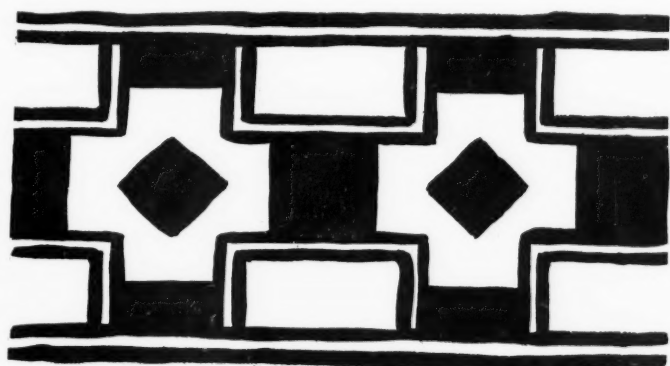
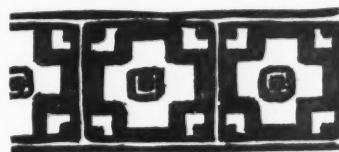
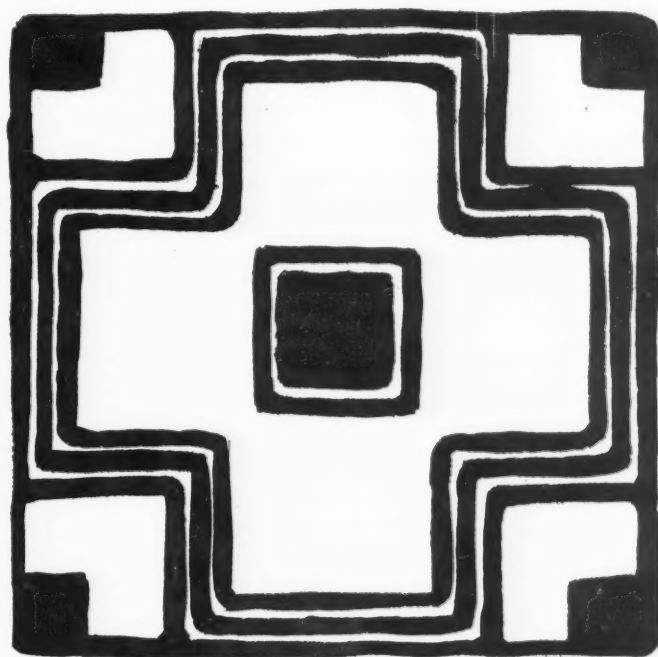
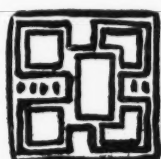
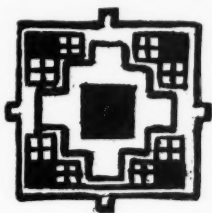
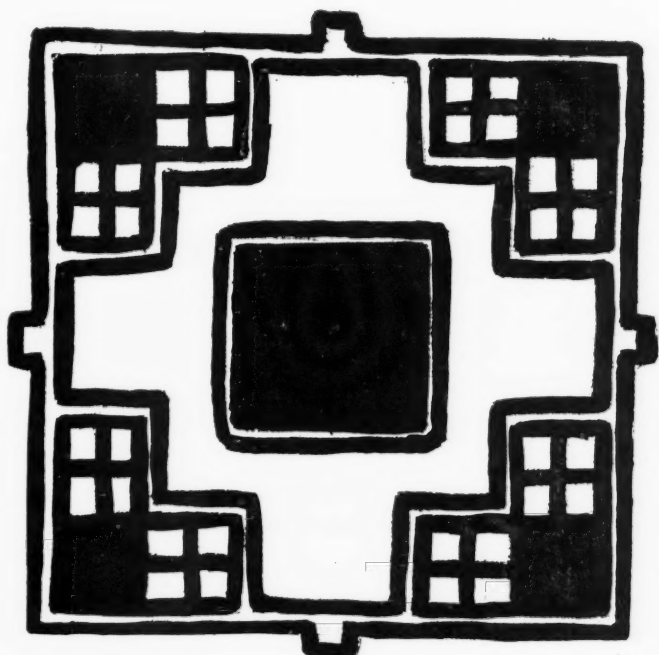


EXERCISES IN SQUARES—EVA BROOK DONLY

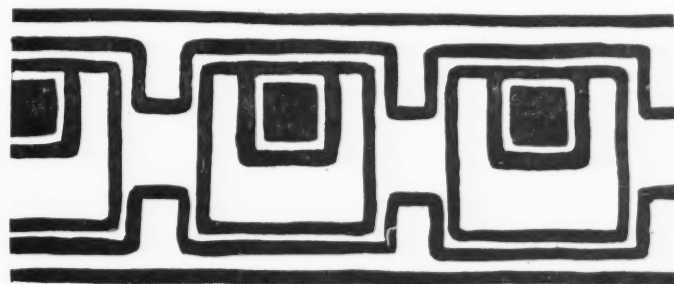








*Eva Brook Donly.*



*Eva Brook Donly.*

### SIMPLE EXERCISES IN DESIGN THAT MAKE FOR FREEDOM AND SIMPLICITY

*Eva Brook Donly*

#### Exercises in a Square

Given: A sheet of white or grey charcoal paper,  
A bottle of Higgins' Black India Ink,  
A small brush,  
A small shape to enclose the design.

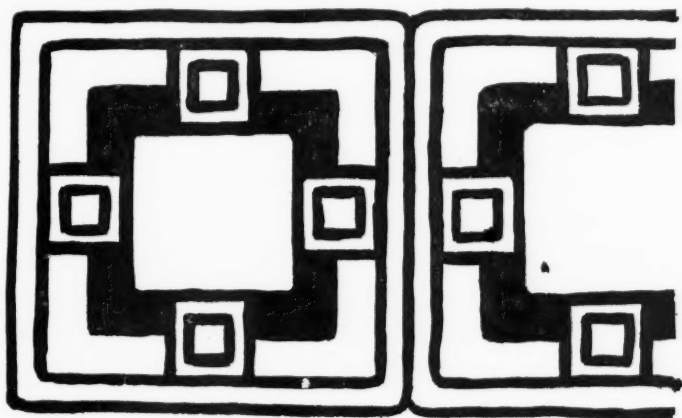
• Use only straight lines, masses, or combinations of lines and masses.

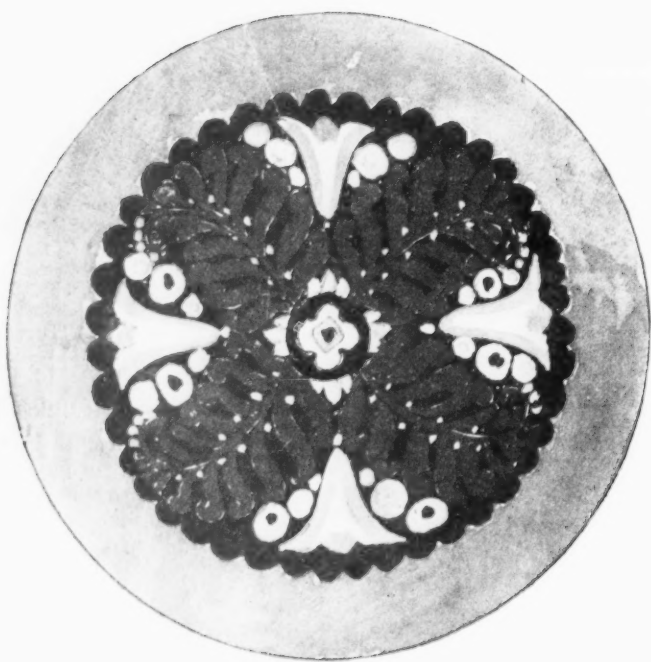
Experiment the simplest possible arrangements.

Do not strive for the different, the unusual.

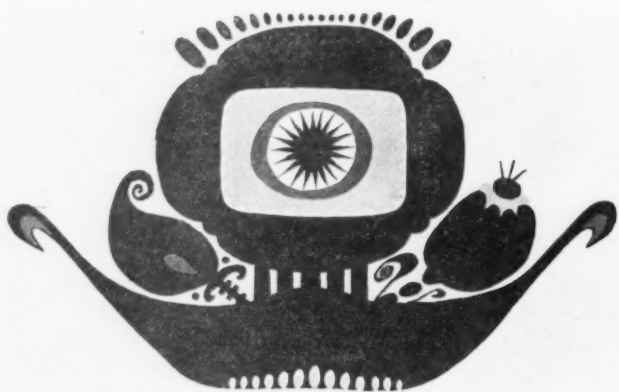
Do what *you* can do without effort.

All great Art is done that way.





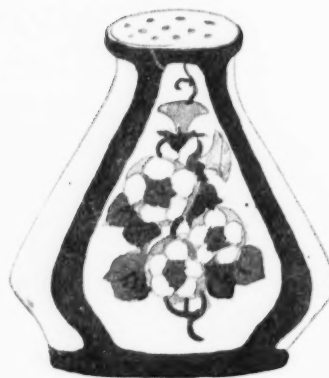
DESIGN FOR POWDER BOX IN IVORY  
OR PORCELAIN—FRANCES E. ELY



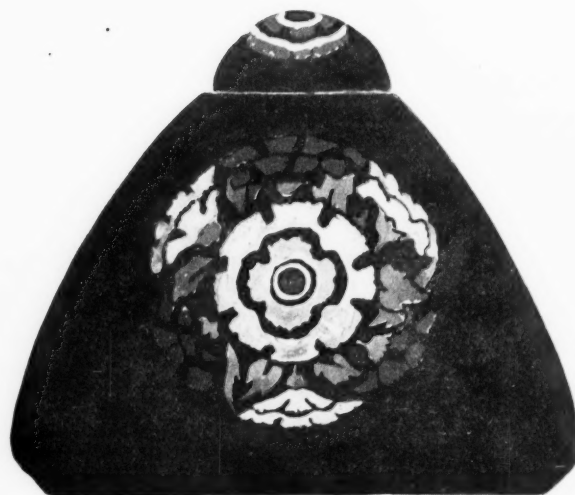
DECORATIVE MOTIF—VENETA JOHNSON



CLOCK—H. B. PAIST



SALT—H. B. PAIST



INK STAND—H. B. PAIST



### BEGINNERS' CORNER

*Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.*

#### GOLD AND WHITE

**N**O matter what may come and go in the way of fads in the decoration of china, one thing endures, and that is gold and white. This decoration may range from the very simple gold lines with initial or monogram to the most elaborate all over pattern. There is really a very wide field. One might use gold exclusively and still have endless variety in one's work. Gold, as perhaps you know, comes in the form of a thick brown paste on a glass slab. This must be thinned a bit before it is used. Oil of lavender, gold essence, or clean fresh turpentine are the mediums commonly used, but for most workers oil of lavender is the most satisfactory. Gold mixed with it does not dry out so rapidly and spreads very smoothly. Many decorators use liquid bright gold with the matt gold in the proportion of four or five drops to a fresh slab of gold. Oil of lavender or gold essence must be used to mix with this combination and not turpentine which would discolor it. This combination of the

gold stands a hard firing and gives a very satin-like finish when burnished. It also wears better than the other used alone. Keep the slab of gold covered when not in use as it has an affinity for dust and lint. Avoid using much of any thinning medium as the gold soon becomes oily and mussy and will then never be as successful. Keep a palette knife just for gold which need not be cleaned when you are through working. For handles or flat surfaces fill the square shader well with the gold and then spread it on with long flat even strokes, making a brush-full go as far as possible. Remember it isn't the quantity you pile on that makes good gold. A perfectly even smooth coat which completely covers the china showing no white streaks is the correct thing. This repeated after the first firing, because gold must have two applications, will give you a smooth rich gold when finished. If gold is piled on too heavily it will sometimes scale. Another thing to be avoided is painting it on with short fussy brush strokes working over and over that which you have already laid in. Spread with long clean sweep of the brush and then let it alone. If you have had no experience you may be somewhat dismayed when the gold comes from the kiln, for it will appear very dull and unattractive.

It must be burnished to bring out its beauty. Either a glass brush or fine burnishing sand is used for this purpose.

Personally I much prefer the sand and never use anything else. Place some in a saucer and use a soft cloth, flannel is excellent, and lots of water. Many who do not like sand I find do not use sufficient water. Keep the cloth very wet and use only a very little sand. Rub with a light, rotary motion and you will soon have a beautiful polish. If the gold burnishes off, stop at once and dry the piece and go over it with more gold and refire. It is not necessary to burnish a first coat before applying another. The design given for your consideration would make a good looking luncheon or tea set. If one wished, color could be used with it, but the gold on white has a certain richness and charm used alone. Then too, for the beginner especially, the addition of color makes the set not so easy to do. You will need





for this problem a number four square shaver and a number four pointed brush, a bottle of thinning medium (lavender oil) and a box of any standard matt gold. Add to this a bottle of liquid bright gold if you wish to use the combination mixture. Make a careful tracing of the motif and transfer to the china using graphite impression paper. If you are a careful worker no other outline will be necessary. If you feel timid and uncertain go over the traced outline with India ink, using a fine pen. This will dry at once and may be worked over without disturbing the line, and will entirely disappear in the firing. The liquid India ink is good for this purpose and saves grinding. When the ink outline is completed, rub over it with a piece of fine sand paper or emery cloth, which will bring it down to just a light grey. With a very heavy black outline it is difficult to tell if one has come well up to the edge of a design or not, and the rubbing down gives just the right quality. Gold will stand repeated firings so may be retouched and refired as often as you may need. With any care in applying it, two coats and two firings will be all that are required.

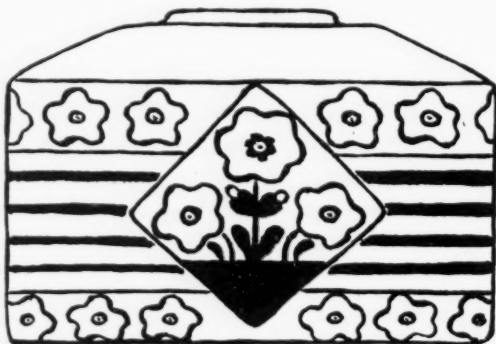
A few "don't's" to sum up. Do not apply gold heavily. It should show no lumps or ridges but be smooth and even.

Do not add too much liquid bright gold in making the combination or the color of the gold will be rather brassy.

Do not use turpentine with this mixture.

Do not be stingy with water in burnishing with sand.

Do not send gold to be fired without first drying it thoroughly, preferably in the oven. If oven is very hot leave door ajar.



INK WELL—NELLIE HAGAN

Flowers Pink, centers Grey with Lavender dot. Leaves, buds, and four horizontal lines, Florentine Green. Tips of buds, Rose. Flower pot, lines enclosing border and panel, and scallops around lid, Roman Gold. Background Ivory or White.



DESIGN FOR VASE—LOLA A. ST. JOHN

Suggested by design for Bowl by Albert W. Heckman on page 197 of the March, 1922, *Keramic Studio*.

Treatment—Background Old Ivory Lustre. Part of design outlined in black, darkest parts are Old Chinese Blue, next darkest Mulberry, Florentine Green and lightest tone Oak Brown in which a little Warm Grey has been mixed.



#### ANSWERS TO CORRESPONDENTS

Sister J.—Why do lustres come milky and dull after second fire? I have had this trouble with Orange and Yellow.

Ans.—Because the lustre has been applied too heavily. Occasionally a piece may be affected by fumes from something in the firing, but ordinarily it is for the first reason.

E. F. K.—Would you be kind enough to suggest colors for the Zinnia design (Satsuma lamp) by Annie S. Tardy on page 132, November, 1924?

Ans.—Warm tones running from Yellow Ochre for the lightest to Yellow Brown, Yellow Red, Carnation, Blood Red, with darkest tone Blood Red and Finishing Brown.

Leaves, Olive Green, Brown Green, Brown Green and Finishing Brown.

Background, Yellow Ochre to Meissen Brown at base. Bird, Apple Green, Violet, Violet of Iron. Outline with Black.

After first fire envelop the whole piece with light wash of Finishing Brown which will pull it together.

Third fire—Accent details and, if necessary, wash in more Finishing Brown over lower part. Reoutline the whole thing with Black.